304 equipped with a row of embedded teeth, their points sticking out
413 of the outer, convex side of the piece. The opposite side[1] is com-
[287] pletely covered with a thick black layer of beeswax. The[A] teeth
are those of the so-called "dog-fish," alkyngapeva in Tapirapé,
a scaly fresh-water fish of the Characinidae family, Hydrocyon
subfamily, whose colloquial name alludes to its dog-like denti-
tion (cf. Rodolfo von Ihering, 165). The 17 teeth of the scarifier
I acquired in Tamplinfua (Photo. 23) jut out three to six centi-
meters. This piece is eight centimeters long and measures five
and a half centimeters at its broadest part.

304 According to information obtained from the Tapirapé, the
881 girls are tattooed during the rainy season following their first
menstruation. The operation is carried out at nightfall, between
January and March, when there is tall maize, plentiful game
crowded together by the rising waters, and much merrymaking as
a result of all this. The Indians tattoo their chin and cheeks
(Fig. 1). The cheek tattoo reaches below the ear, so that a
small part of it is covered by the hair. The crossing vertical
304 and horizontal incisions look like a fine-meshed net. This
824 design is called kohova. The wounds are first rubbed with a
kaauná leaf (káa, "plant"; una, "black, dark blue"). This
leaf, previously squeezed into a turtle shell (chauvatí-
ampekuera) full of water, is wet with its own juice mixed in
•[386] water. It is the juice of kaauna that yields the indelible dark-
blue tone of the tattooing. The leaf is held close to the wound
for some time. Then, the Indians blow crushed cotton leaves
[278] with a pipe (amynichó-
ha(u)va) onto the wounds.
It may be that they do this
to alleviate the pain, for
the girls cry a great deal
[107:115] throughout the
operation, and the tattooed
parts become terribly
swollen (ivuvurá). As at

Fig. 1

302 the time of their first menstruation, the girls have so much urucú
881 in their hair that their coiffure, mixed with the greasy substance,
looks like a sort of cap. They are not, however, painted with

[1] [of the scarification tool.—Analyst]

304 171 182 It should be pointed out further that tattooing as a badge of the marriageable girl is found in South America not only in such widely separated regions as Guiana and Paraguay, but also among tribes belonging to such distinct linguistic families as the Karaíb [Carib] and the Tupí. [Ed., end of Vol. 107.]

[108:121] Body painting is widely used among the Tapirapé. 302 In this respect, however, there are differences dictated by sex, age, 386 and the particular individual involved. The colors used are: black, obtained from the juice of the genipap (chenipáua in Tapirapé), the fruit of a tree of the Rubiaceae family (Genipa americana, Lin.); and red extracted from the pulp of urucú, the fruit of a shrub of the Bixaceae family (Bixa orellana, Lin.). [192] The Tapirapé, too, call it urukú, lending the vowel a sound that lies between u and a closed o. The manufacture of the paste derived from this fruit is not as simple as the obtention of genipap juice and will be described in Chapter 10 [Tr., apparently not published].

[171] The genipap is simply chewed, as Staden (v. 3) related of the Tupinambá, and the juice is left in a gourd. Among the Tapirapé, [462] both men and women do this work, allowing the juice to run directly from their mouths into the container. The liquid is clear, like water, and turns black upon drying. The juice can only be used as a dye when the fruit is almost ripe, at the time when it stops growing, for the staining quality vanishes when the rind turns brownish and the pulp grows soft. This dye, according to Staden 302 (ibid.) and [108:122] Soares de Sousa (215), lasts for nine days on the skin and cannot be washed off before then. I must say, however, that on my skin it did not endure more than two or three days.

Among the women, body painting with genipap was so widespread that the absence of this painting gave me almost the same feeling as I get when I see a "civilized" lady in a negligee at the wrong hour. The design uniformly used by all members of the female sex, with the exception of children and old women, is completely different from the [Fig. 2 appears here] various types [192] of body painting displayed by the men. It is called ioképaí, while kuantiana is the generic term for all designs, including those on plaited objects, gourds, etc. Straight lines stretch down obliquely from between the breasts to the belly and thighs. The latter are

532 [171] of wood, plaited and woven material found by Von den Steinen (2, Figs. 94-118) among the Xingu tribes.

The cylindrical masks of the Tapirapé are also adorned with feathers (Photo. 72). In the daytime dances of these Indians, some 301 of the male participants wear one or several red macaw tail feathers vertically on the occiput (Photo. 5). On such occasions they also wore the ear ornament (Photo. 21), which I acquired in Tampiitáua and which I shall now describe. Two strings, twisted [283] counter-clockwise and consisting of two threads spun clockwise, are tied to a cotton cord twisted clockwise and consisting of two strings twisted counter-clockwise and made up in turn of two threads spun clockwise. The first two strings mentioned are each folded in the middle and placed on the rope in such a way that on one side there is a loop, and on the other the two free-swinging ends. These ends are slipped through the loop and stretched to make a knot. Each end, after being slipped through a perforated palm nut, [237] is attached to three or four tail feathers of the green oropendola (Ostinops viridis), which are yellow with black spots and up to nine centimeters long. The feathers are tied by the lower, denuded part of the stem, which is folded up at the tip for the purpose. When the cord is worn across the forehead and tied on the occiput, the [386] feathers fall over the ears. All the threads are dyed with genipap. [Ed., the last two lines of p. 136 and the first paragraph of p. 137 are omitted.]

[108:137] According to Reverend Kegel, the Tapirapé adoles- 301 cent at the initiation ceremony wears around his neck two cotton 881 strips, three centimeters wide, which hang down in front to below the knees and in the back to below the calves. These strips end in tassels, and under the tassel is a palm-nut shell, its opening facing downward, surrounded with small breast feathers of the red macaw. On each arm the boy wears a cotton cord from which hang five of these shells with the same little red feathers.

To summarize: the Tapirapé feather ornaments are not only 171 distinct from those of the Karajá, Javahé, and Kayapó visited by 301 Krause (2, passim), from those of the inhabitants of the upper Xingu basin (Von den Steinen 2, 328), the Bororo (Colbacchini and Albisetti, passim), the Tupí tribe of the Urubu (Lopes 2, passim), and the Tupinambá (Métraux 2, 130-148), but also much less numerous and varied than the featherwork in any of these tribes.

386
462
412

Plate 31.

292
595

Tapirapé Woman Pounding Urucú.

Plate 32.

Tapirapé Masked Dancer.

12: Wagley & Galvão E-5 (1939-1940)1948
SP22 Tapirape SP22

592 from many villages in the one village, many combinations of relatives now form residential groups.

DRESS AND ORNAMENTS

291 Both sexes are nude. Men tie the prepuce over the glans penis with a
302 palm fiber. Both men and women pull out pubic, axillary, and all facial hair. Even eyebrows are considered ugly. Men wear cotton string liga-
301 tures around their legs, just below the knee. Men, and sometimes women, wear large cotton wrist bands crocheted directly on to their arms. Young boys and girls sometimes wear similar ornaments on their ankles; these ornaments are painted with a thick coat of red urucú dye and have round cuffs, often 2 to 3 inches (5 to 7.5 cm.) wide. Necklaces of beads given by Neo-Brazilians are highly valued and used almost to excess. Men
[302] paint their feet and the calves of their legs red with urucú; both men and women trace a multitude of patterns on their body with black genipa dye.

304 Men have their lower lip pierced and wear a small wooden lip plug. Two years or so after women have begun sexual life, patterns in the form of a three-quarter moon are made on their faces by scarification with a paca
[386] (*Cuniculus paca*) tooth knife. Charcoal and plant juices are rubbed into the wounds to leave dark blue designs.

TRANSPORTATION

[501] The *Tapirapé* do not have canoes. All cargoes are carried by the men
482 in a carrying knapsack made from buriti-palm fibers strapped to their backs.

MANUFACTURES

286 **Weaving.**—Hammocks are made by women from native cotton spun on
462 wooden spindles. The technique used is the simple twine weaving used by the *Tupinamba* and other *Tupí* groups.

323 **Ceramics.**—At present, the art of ceramics is declining. Pottery is
462 usually for cooking, and is made by women. Sometimes it bears incised
531 geometrical decorations.

531 **Gourds.**—Gourds are decorated with geometric incisions.

Basketry.—The most highly developed basketry techniques among the
285 *Tapirapé* are woven and twilled. Two types of baskets are flexible and nonflexible ones; both are of buriti fiber. They generally have a quadrangular base and a narrow, round top, and are used mostly to store manioc or maize flour. Flat, round baskets are used as cotton containers
[531] or flour sifters. They are usually ornamented with motifs originating in the weave itself; frequently the finished basket is smeared with black genipa and odd strands are scraped off, giving a negative decorative effect.